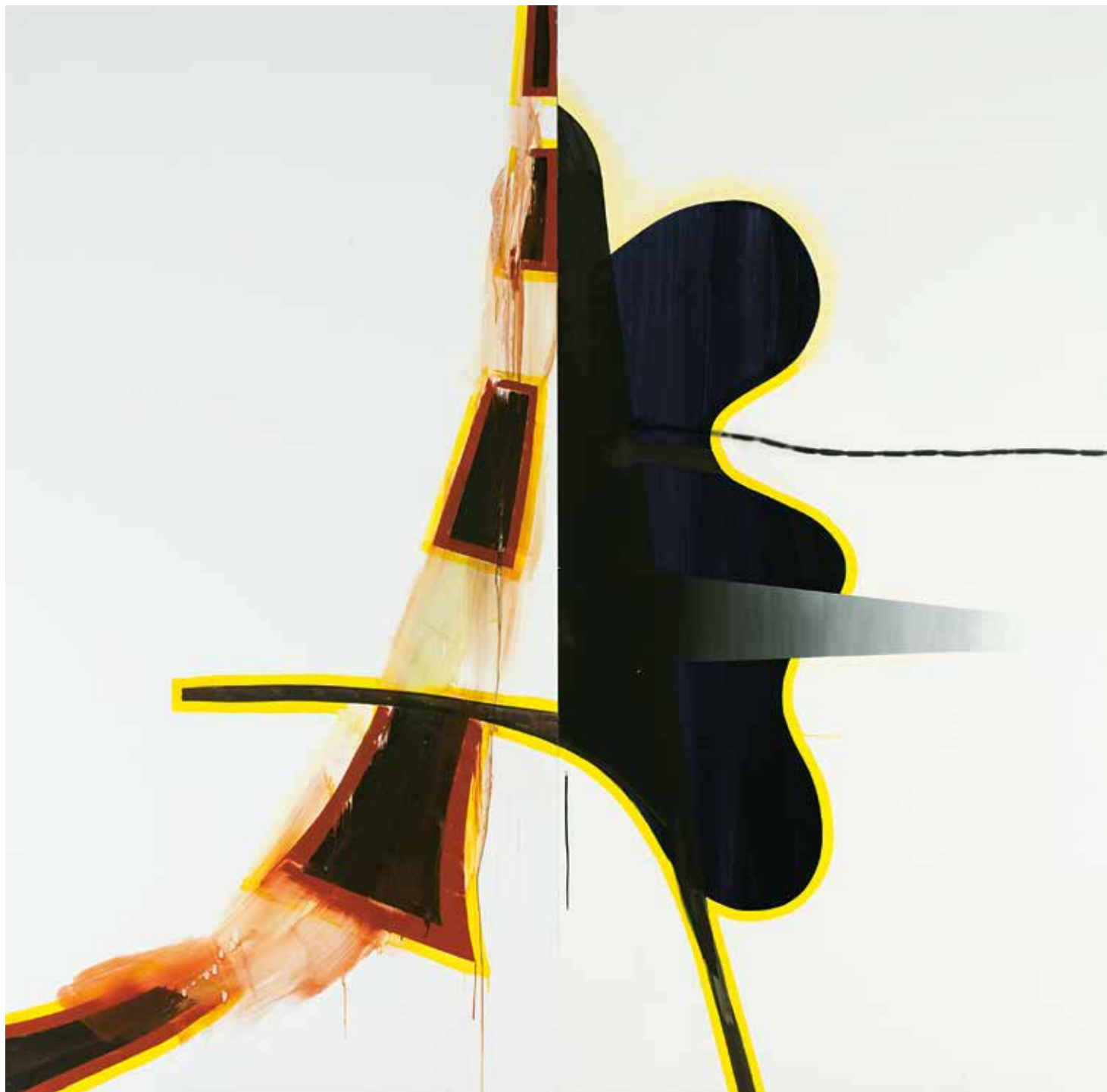


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Film Beatles programs, Glass
scores, recent releases, and
Bogie with Bacall.



Education Talks, lectures, classes,
and creative family events.



Gallery Game Six Degrees of
Separation



New in the Galleries Recent
additions to the permanent
displays.

FROM THE DIRECTOR

Dear Members,

At least since the early 1990s, the Cleveland Museum of Art has always had a major milestone on the not-too-distant horizon: the 75th anniversary in 1991; a facilities master plan signaling the goal of modernizing the museum, later the same decade; the announcement that we would expand and the process of selecting an architect; the realization of that huge project, which came to a conclusion in 2013; and, most recently, the completion of our Transformation campaign, together with our momentous centennial celebration in 2016. Looking ahead now, the waters are clear, as is our goal: to be the greatest museum that we can be.

To that end, we introduce in this issue two key staff members who will play an important part in the pursuit of excellence. Clarissa von Spee joined us in October as curator of Chinese art and head of our department of Asian art, a world-renowned area of the collection that will become even more relevant in the coming century. A few months earlier, Cyra Levenson arrived to lead the museum’s division of education and academic affairs, whose legacy of innovation began even before the museum’s doors opened a century ago. Each of them took a short break to discuss her vision for the museum, and we present those interviews here.

I invite all our members to join us on Martin Luther King Jr. Day, when the Cleveland Museum of Art, along with the city’s other cultural institutions, will be open and will offer a variety of educational family activities. We look forward to welcoming citizens from all over northeast Ohio. This year, the holiday falls on Monday, January 16.

Sincerely,

William M. Griswold
Director



GREGORY M. DONLEY

EXHIBITIONS

The Ecstasy of St. Kara: Kara Walker, New Work Through Dec 31, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Monumental new drawings by the artist renowned for exploring themes of the oppression of African Americans.

Cheating Death: Portrait Photography’s First Half Century Through Feb 5, Mark Schwartz and Bettina Katz Photography Gallery. The year 1839 brought the announcement of the invention of photography, ushering in a permanent shift in our relationship to our self-image. *Cheating Death* presents more than 50 images from portrait photography’s first 50 years.

Myth and Mystique: Cleveland’s Gothic Table Fountain Through Feb 26, Julia and Larry Pollock Focus Gallery. Cleveland’s unique table fountain takes center stage in this special focus exhibition, surrounded by a group of objects including luxury silver, hand-washing vessels, enamels, illuminated manuscripts, and a painting by Jan van Eyck.

Premier exhibition sponsor: Hahn Loeser
Funds for the exhibition and publication generously provided by the Womens Council of the Cleveland Museum of Art

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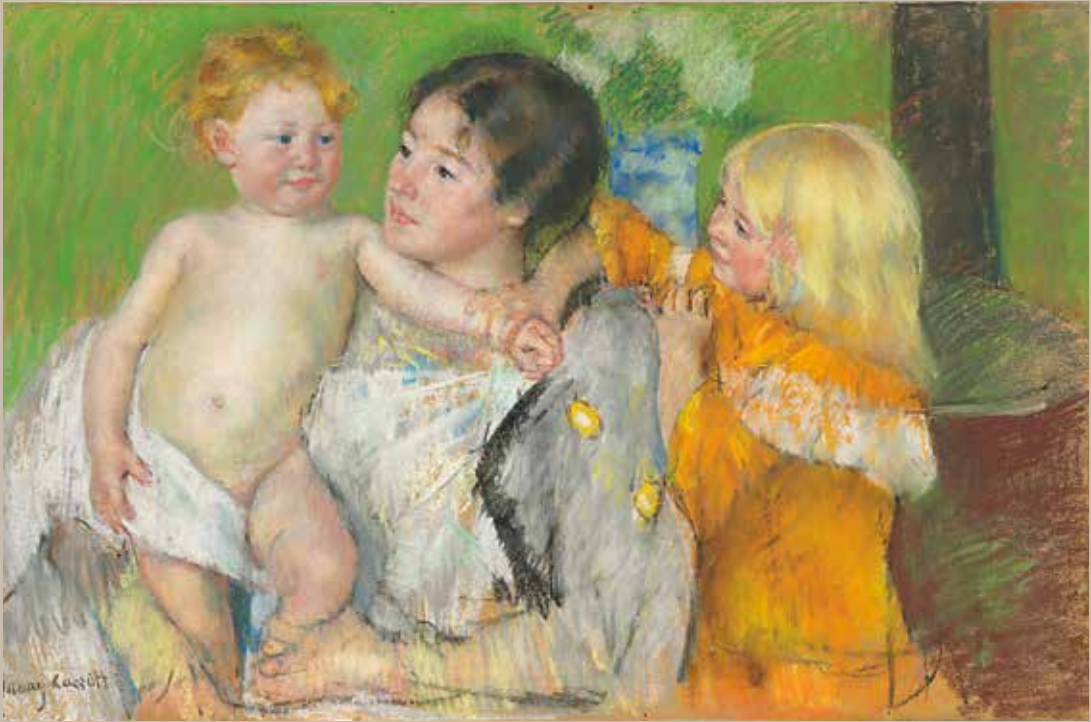
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After the Bath 1901. Mary Cassatt (American, 1844–1926). Pastel; 66 x 100 cm. Gift of J. H. Wade, 1920.379

Albert Oehlen: Woods near Oehle Through Mar 12, Kelvin and Eleanor Smith Foundation Exhibition Hall. This thought-provoking and unconventional survey is the largest exhibition of Oehlen’s work in the United States to date. It reflects the artist’s complex layering of methods, subject matter, and viewpoints while celebrating his innovations that continue to question the limits of painting.

Made possible in part by a generous gift from the Scott C. Mueller Family, and support from the Michelle and Richard Jeschelnig Exhibitions and Special Projects Fund and the Swiss Arts Council Pro Helvetia

Pure Color: Pastels from the Cleveland Museum of Art Through Mar 19, James and Hanna Bartlett Prints and Drawings Galleries. *Pure Color* celebrates pastels made from the second half of the 19th through the early 20th century, a remarkably creative period of richness, diversity, and experimentation in the use of the medium.

Opulent Fashion in the Church Through Sep 24, Arlene M. and Arthur S. Holden Textile Gallery. In 1916 Jephtha Wade II, the museum’s visionary co-founder and president, along with his wife, donated most of these European vestments of the 1600s and 1700s.

Unconventional Layout for an Unconventional Artist Instead of a sequence of rooms, the gallery design for *Albert Oehlen: Woods near Oehle* is configured as one large room with two curved walls delineating a unique space in the center.

Basquiat: The Unknown Notebooks Jan 22–Apr 23, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Brooklyn-born artist Jean-Michel Basquiat filled numerous notebooks with poetry, wordplay, sketches, and personal observations ranging from street life and popular culture to themes of race, class, and world history. This first major exhibition of the artist’s notebooks features more than 150 pages of these rarely seen documents, along with related works on paper and large-scale paintings.

Organized by the Brooklyn Museum and curated by Dieter Buchhart, guest curator, with Tricia Laughlin Bloom, former associate curator of exhibitions, Brooklyn Museum

Special thanks to Larry Warsh and Lio Malca

Black in America: Louis Draper and Leonard Freed Feb 26–Jul 30, Mark Schwartz and Bettina Katz Photography Gallery. Explore the daily lives of African Americans during the civil rights era through the eyes of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist who spent 1967–68 trying to understand what it was like to be black in white America.

EXHIBITION

Basquiat’s Notebooks

Words and knowledge, scratched and sampled

EXHIBITION
Basquiat: The Unknown Notebooks

January 22–April 23
Kelvin and Eleanor Smith Foundation Exhibition Gallery

Jean-Michel Basquiat in His Great Jones Street Studio, New York 1987. Tseng Kwong Chi (Chinese-Canadian-American, born Hong Kong, 1950–1990). Chromogenic print; 127 x 127 cm. Muna Tseng Dance Projects, New York & Eric Firestone Gallery, East Hampton, New York. © 1987 Muna Tseng Dance Projects, Inc., New York. www.tsengkwongchi.com

A pen glides across the surface of a piece of paper. Lines can form letters, which in turn, when arranged in a sequence, become words. They are signs that can be randomly combined but only result in meaning when they follow certain rules of language. And yet Jean-Michel Basquiat interrupts the flow of his line by starting each letter anew as he writes words, phrases, and texts in block-capital letters. His line follows the rules of writing and is subject to a context of meaning. The line itself remains a graphic element, however, that is randomly variable, with the letter E frequently appearing as E. The implicit repetition of letters and letter combinations is rhythmic, often ornamental.

The curator Klaus Kertess wrote of Basquiat: “In the beginning of his creation, there was the word. He loved words for their sense, for their sound, and for their look; he gave eyes, ears, mouth—and soul—to words. He liked to say he used words like

Dieter Buchhart
Curator

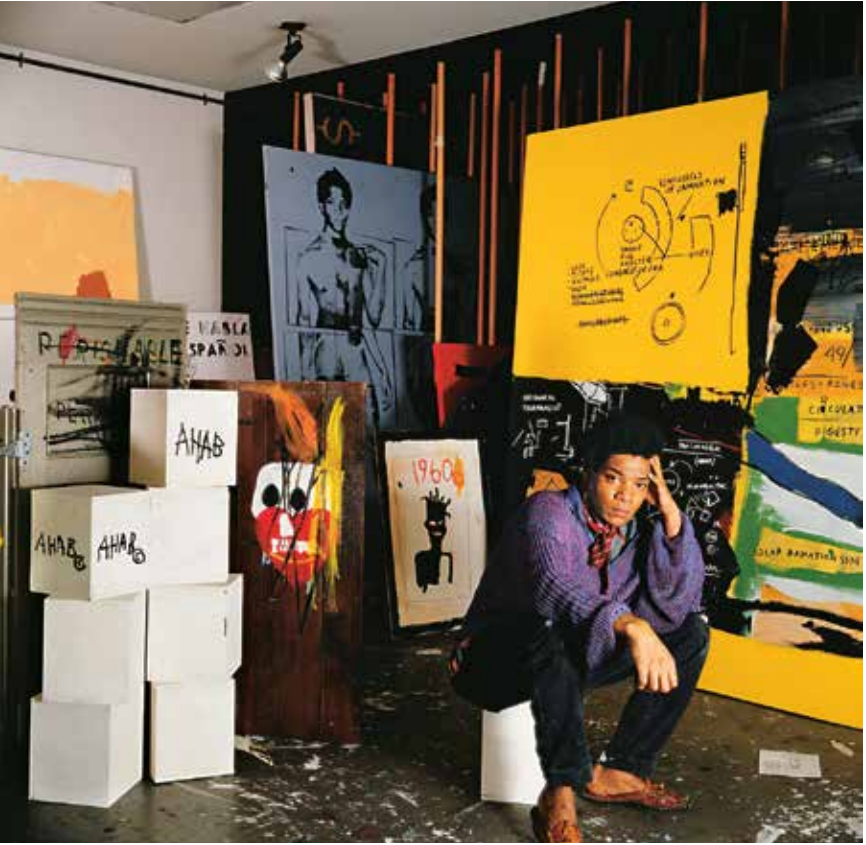
brushstrokes.”¹ For drawing is the foundation of Basquiat’s artistic practice:² drawn letters, words, lists, and phrases are often an integral component of his

work. His notebooks undoubtedly form an important source for understanding what he sought to convey in his art. Not only does an in-depth study of the notebooks close a gap in the research to date, but it also provides a new perspective on Basquiat’s work and its place in art history. His notebooks are not sketchbooks in the classical sense, and they can be attributed an artistic status all their own.

A notebook, defined as “a small book with blank or ruled pages for writing notes in,”³ is an easily handled object for everyday use. Whether these quotidian objects have an artistic significance depends on their use. In order to understand the unique character of the notebook drawings as works in Basquiat’s oeuvre, it is helpful to look back to parallels in the work of two seemingly disparate artists, Leonardo da Vinci and Joseph Beuys. The pages of Leonardo’s notebooks—such as the Codex Arundel, which was bound together from loose sheets of paper after the artist’s death—are today considered “artworks with a status all their own.”⁴ The diagrams, drawings, and brief texts composed in mirror writing (read from right to left) treat a range of subjects, from technology, natural sciences, and art to personal notes and comments.

The compilation of Leonardo’s manuscripts and drawings, discovered in 1965 at the Biblioteca Nacional de España in Madrid and published in 1974 as the Codices Madrid, in turn inspired Beuys to create a group of drawings, which he published as an edition in 1975.⁵ In so doing, Beuys sought to explore how Leonardo would draw “technology if he were alive today.”⁶ Basquiat’s own interests in history, alchemy, and science seem to echo or sample from several Beuysian works. Like Beuys’s 1975 drawings, Basquiat’s *Untitled* from 1986 is largely covered with pictograms and symbols that evoke Leonardo’s codices.

Basquiat’s notebooks reveal a similarly omnivorous mind: besides drawings, pictograms, and symbols, they include everything from letters, syllables, words, lists, and poetry to quotidian notes such as shopping lists, addresses, and telephone numbers.

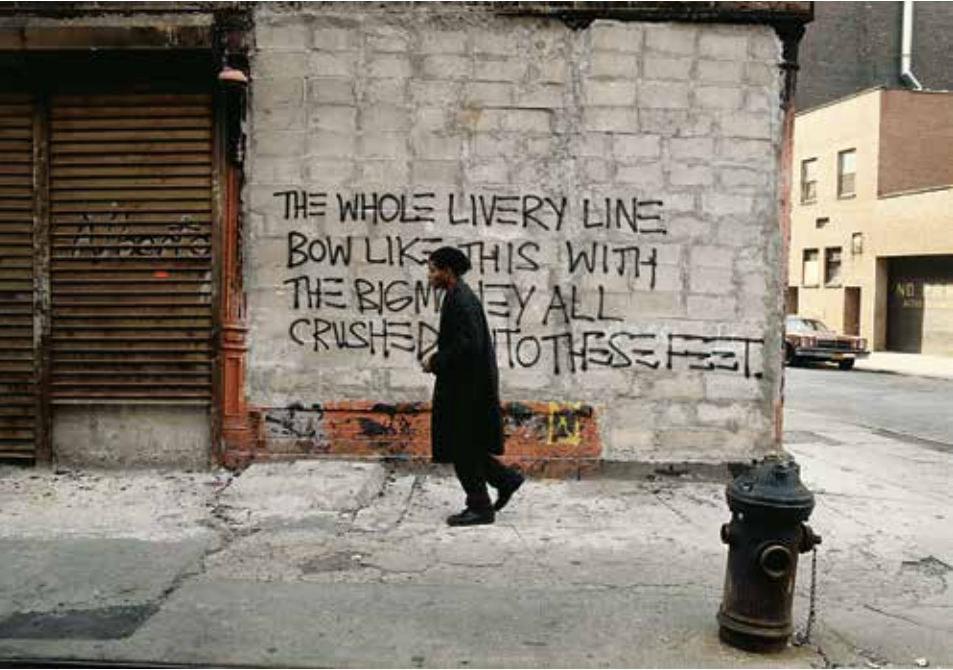


The notebooks expand our understanding of Basquiat as an artist who takes his words, symbols, and concepts from everything he perceives in his environment.

In addition, pages with shared authorship or non-attributable contributions can be found. For example, one notebook contains a four-page, detailed discussion about genetic mutations, including a humorous drawing of the transformation of a bird into a kind of mouse, and vice versa. To whom these pages can be attributed remains an open question, although their presence in any case suggests Basquiat’s own broad interest in culture, science, and everyday life. With only a few exceptions, the notebook pages can be attributed to Basquiat, but the outside contributions, probably by acquaintances and friends, also have a place in his understanding of art. For in the downtown New York art scene of the late 1970s and early 1980s, artists engaged widely in interdisciplinary endeavors across painting, performance, music, and film, and collective artistic work was a common practice.⁷

In all of his work, from notebooks to drawings, collages, paintings, and sculpture, Basquiat in-

cluded the things that immediately surrounded him, things he happened to find, and things that literally stood in his way. Continuing in the vein of his earlier graffiti, Basquiat transferred his drawings and paintings to the objects and spaces surrounding him. A friend recalled that “Basquiat painted on anything he could get his hands on: refrigerators, laboratory coats, cardboard boxes, and doors.”⁸ It was almost as if the artist were covering everything around him, from everyday objects to his notebooks, with his art. Friends described him as virtually manic, drawing constantly while sitting on the floor, even while in conversation.⁹ The phrase SCRATCHING ON THESE THINGS (see page 7) evokes this incessant practice. As Robert Storr put it, “Drawing, for him, was something you did rather than something done, an activity rather than a medium.”¹⁰ The act of drawing—which for Basquiat virtually constituted proof of his existence, his desire for art, and his artistic imperative—was of great importance to him. Through drawing, the representation of his everyday being became art. Within this framework, his notebooks offer a particularly significant perspective on his work.



Jean-Michel Basquiat on the Set of Downtown 81 1980–81. Edo Bertoglio (Swiss, born 1951). 35 mm slide. © New York Beat Films, LLC. Courtesy Maripol. By permission of the Estate of Jean-Michel Basquiat, all rights reserved



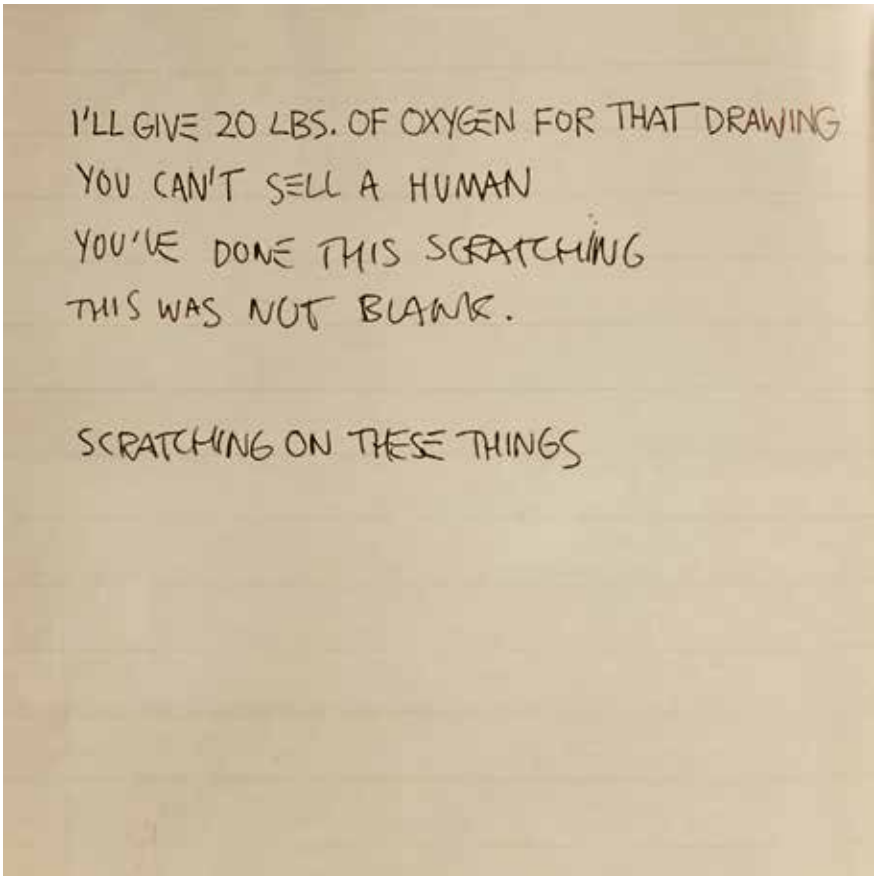
Untitled (Ink Drawing) 1981. Jean-Michel Basquiat (American, 1960–1988). Sumi ink on paper, 30.5 x 22.9 cm. Private collection. © Estate of Jean-Michel Basquiat, all rights reserved. Licensed by Artestar, New York. Photo: Gavin Ashworth

Untitled Notebook Page (detail) 1980–81. Jean-Michel Basquiat. Collection of Larry Warsh. © Estate of Jean-Michel Basquiat, all rights reserved. Licensed by Artestar, New York

Article
Adapted from Dieter Buchhart, “Basquiat’s Notebooks: Words and Knowledge, Scratched and Sampled,” in *Basquiat: The Unknown Notebooks*, ed. Dieter Buchhart and Tricia Laughlin Bloom (New York: Skira Rizzoli; New York: Brooklyn Museum, 2015), 27–47.

Notes
1. See also Klaus Kertess, “The Word,” in *Jean-Michel Basquiat: The Notebooks*, ed. Larry Warsh (New York: Art + Knowledge, 1993), 17.
2. See Dieter Buchhart, “Egon Schiele, Cy Twombly, Jean-Michel Basquiat: It’s All Drawing and the Emancipation of Dissonance,” in *Poetics of the Gesture: Schiele, Twombly, Basquiat* (New York: Nahmad Contemporary, 2014).
3. *The New Oxford Dictionary of English* (2001), s.v. “notebook.”

SPECIAL EVENT
Opening Celebration
Sun/Jan 22, 10:00–5:00, Ames Family Atrium. Activities, refreshments, and a special pop-up exhibition.



“Scratching on These Things”: In the notebooks, we see Basquiat working out the strategy of crossing out text elements to give them additional emphasis. As he explained, “I cross out words so you will see them more: the fact that they are obscured makes you want to read them.”¹¹ The notebook page reading ~~CHEMICAL WATER~~ contains a deleted, fragmented term alluding to “chemical water condition.” In a similar way, in two small-format paintings the artist uses black paint to cross out the phrase ~~TO REPEL GHOSTS~~. The words disappear under the dry,

4. See Wolf Stadler et al., eds., *Lexikon der Kunst in zwölf Bänden* (Erlangen: K. Müller, 1994), 7:252. See also Jonathan Jones, “Leonardo da Vinci’s Notebooks Are Beautiful Works of Art in Themselves,” *Guardian*, February 12, 2013, <http://www.theguardian.com/artanddesign/jonathanjonesblog/2013/feb/12/leonardo-da-vinci-notebooks-art>.
5. Martin Kemp, “Leonardo–Beuys: The Notebook as Experimental Field,” in *Joseph Beuys: Drawings after the Codices Madrid of Leonardo da Vinci*, ed. Lynne Cooke (New York: Dia Center for the Arts; Düsseldorf: Richter Verlag, 1998), 31–37.

frayed brushstrokes. After he had already exhibited *Untitled (Sugar Ray Robinson)* at Fun Gallery in 1982, Basquiat deleted the visual element of his monogram and the date in the lower right corner. The artist “was endlessly crossing out words, writing them again, correcting, emphasizing, obliterating, inexplicably changing the subject, and pulling it all together with a grimacing mask.”¹² The notebooks expand our understanding of Basquiat as an artist who takes his words, symbols, and concepts from everything he perceives in his environment with his five senses. It is the appropriation of the everyday, the coincidental, as well as the apparently significant that makes his art unmistakable and unique. His work is based on history and culture, yet he samples from what surrounds him, and from the things he chooses to surround himself with. In his notebooks, he often develops phrases, partial sentences, and fragments of thought that lead from one page to the next and in part to the next notebook. He consciously copies, taking chance as an artistic strategy and transforming the found material, as in the copy-and-paste sampling of the Internet age. And indeed, Basquiat’s aesthetic approach is so contemporary that his works are able to inspire even the most recent generation.

All of Basquiat’s works, including the notebook pages, drawings, and paintings, are linked and have comparable status as independent artworks. Both as objects in their own right and as models for his word-based work in other mediums, his notebooks link Basquiat much more to artists such as Leonardo da Vinci, Joseph Beuys, Hanne Darboven, Alighiero Boetti, and Joseph Kosuth than to the Neue Wilden or Neo-Expressionists with whom he usually is incorrectly associated. There has hardly been an artist who has renewed the history of artistic practice with drawing and the word in such a radical way. 🏠☰

6. Eugen Blume and Catherine Nichols, eds., *Beuys: Die Revolution sind wir* (Göttingen: Steidl, 2008), 230. Phrase translated by Brian Currid.
7. Dieter Buchhart, “Kollaborationen als körperliches Zwiegespräch zwischen Respekt und Differenz,” in *Ménage à trois: Warhol, Basquiat, Clemente* (Bielefeld: Kerber, 2012), 117–34.
8. Franklin Sirmans in conversation with Mary Ann Monforton, January 31, 1992. Quoted in M. Franklin Sirmans, “Chronology,” in Richard Marshall, *Jean-Michel Basquiat* (New York: Whitney Museum of American Art, 1992), 235.
9. Suzanne Mallouk and Glenn O’Brien, conversations with the author, September 18, 2009.
10. Robert Storr, “Two Hundred Beats per Min,” in *Jean-Michel Basquiat: Drawings*, ed. John Cheim (New York: Robert Miller Gallery, 1990), n.p.
11. Robert Farriss Thompson, “Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat,” in Marshall, *Jean-Michel Basquiat*, 32.
12. Marc Mayer, “Basquiat in History,” in *Basquiat*, ed. Marc Mayer (New York: Brooklyn Museum; London: Merrell, 2005), 50.

Opulent Fashion in the Church

A celebration of Jephtha H. Wade II's magnificent textile donations

EXHIBITION
Opulent Fashion in the Church

Through September 24
Arlene M. and Arthur S.
Holden Textile Gallery
(234)

Alb of an Archbishop with Bobbin Lace Flounce late 1600s (embroidery) and early 1700s (lace). Spain (embroidery); Belgium, Brussels (lace flounce and cuffs). Linen: plain weave; gilt-metal thread: embroidery; bobbin lace known as Point d'Angleterre à Réseau; 150 x 165 cm. Gift of J. H. Wade, 1920.1260

The most significant contributor to the new Cleveland Museum of Art was financier and philanthropist Jephtha Homer Wade II (1857–1926), who had been named for his grandfather, one of the founders of the Western Union Telegraph Company. In 1913 Jephtha II co-founded the museum, and served as its president from 1920 until his death in 1926. As a magnanimous and discriminating donor, he gave the land on which the museum stands, major works of art, and initial gifts for a general endowment fund and for an art purchase fund, the exceptional J. H. Wade Fund, which has enabled the museum to acquire 2,283 works of art.

The vast majority of Wade's gifts are beautiful textiles—1,581 textiles out of 2,855 donations—1,000 of which were gifted with his wife, Ellen Garretson Wade. A selection of their European vestments of the 1600s and 1700s with regalia from a match-

Louise W. Mackie
Curator of
Textiles
(retired)




LEFT
Chasuble mid-1700s. Italy. Silk: moiré; silk and gilt-metal thread: embroidery; 114.6 x 70.5 cm. Gift of Mr. and Mrs. J. H. Wade, 1916.1453

The Wadena Built in 1891 in Cleveland, the *Wadena*—a 158.8-foot, steel-hulled, schooner-rigged screw steam yacht—had cutting-edge machinery that provided distilled fresh water, a refrigeration system that produced ice and also cooled or heated the yacht, and all-electric lighting.

ing set are now on view in *Opulent Fashion in the Church*. Used in worship throughout history, these radiant textiles are cherished symbols of the majesty of God as well as the wealth and power of the Catholic Church; they embellished the high altar and clothed the clergy. Quality was expensive. Lustrous silk thread dyed vibrant colors was transformed into luxury textiles by skilled designers, weavers, and embroiderers.

One of the most beautiful and important vestments is the chasuble, the outer garment worn for the Catholic Mass. By the 1700s, its original full shape, influenced by fashion, acquired a fiddle-shaped front to facilitate arm movement and a straight-sided back. Chasubles were worn over a long white garment called an alb, enriched with lace, the most costly material. Several exquisite examples are highlighted in this exhibition.

In 1916, the museum's inaugural year, the Wades donated most of the items on display in the exhibition. Some of their outstanding gifts were collected while calling at ports around the Mediterranean, Japan, and China in their luxuriously appointed yacht, the *Wadena*. 

Exhibitions 2017

Shows in the coming year span many centuries and four continents

Four People 1953–54. Alex Katz (American, born 1927). Oil on Masonite; 60.9 x 60.9 cm. The Cleveland Museum of Art, Seventy-fifth anniversary gift of the artist, 1991.310. Art © Alex Katz / Licensed by VAGA, New York, NY



Heidi Strean
Director of Exhibitions and Publications

The year 2017 begins with the ground-breaking *Albert Oehlen: Woods near Oehle*, on view through March 12, and continues with a diverse assortment of new exhibitions, from American icons to African carvers to Asian painters. *Basquiat: The Unknown Notebooks*, January 22 to April 23 (full article on page 5), is the first-ever survey of the rarely seen notebooks of Brooklyn-born Jean-Michel Basquiat (1960–1988) and features the artist’s handwritten notes, poems, and drawings, along with related works on paper and large-scale paintings.

Black in America: Louis Draper and Leonard Freed, February 26 to July 30 in the Mark Schwartz and Bettina Katz Photography Gallery, looks at the work of two photographers, one black, one white, who documented black American life during the civil rights movement of the 1960s. Draper worked

within the fine art photography community and was little known outside New York City until after his death; Freed, on the other hand, earned international acclaim as a photojournalist and a member of the Magnum photography collective.

African Master Carvers: Known and Famous, March 26 to July 2 in the Julia and Larry Pollock Focus Gallery, addresses the false assumption that all the artists who created tradition-based African works of art were anonymous. Through a selection of stellar examples stemming from different cultural regions in west, central, and southern Africa, the exhibition explores the lives and works of a number of individual artists who enjoyed recognition and sometimes even fame during their lifetimes.

Cutting Edge: Modern Prints from Atelier 17 runs from April 9 to August 13 in the James and Hanna



L'Escoutay 1951. Stanley William Hayter (British, 1901–1988). Engraving, soft-ground etching and scorper; 19.8 x 31 cm. The Cleveland Museum of Art, Dudley P. Allen Fund, 1952.590. © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Pan Lang mid-1500s. Shikibu Terutada (Japanese, active mid-1500s). Japan, Muromachi period (1392–1573). Fan-shaped painting mounted as a hanging scroll; ink and gold on paper; 20 x 49.5 cm. Gift from the Collection of George Gund III, 2015.488.1



Bartlett Prints and Drawings Galleries. Based variously in Paris and New York, Atelier 17 operated as an experimental workshop for modernist printmakers during the mid-20th century. The efforts of its artists resulted in some of the most visually exciting and technically innovative prints ever made. Drawn from CMA holdings and local collections, the exhibition showcases more than 40 examples of these fascinating, often highly colorful works.

Brand-New & Terrific: Alex Katz in the 1950s, April 30 to August 6 in the Kelvin and Eleanor Smith Foundation Exhibition Hall, celebrates early work by one of the most acclaimed artists working today. Alex Katz (born 1927) surprised the American art world during the 1950s with his refreshingly innovative approaches to painting portraits, landscapes, and still lifes. The first museum survey of these

pathbreaking works showcases more than 70 key loans from public and private collections. This exhibition is organized by the Colby College Museum of Art, Waterville, Maine, and curated by Diana Tuite, Katz Curator at Colby.

An exhibition featuring selections of Japanese art from the recent bequest from George Gund III runs May 21 to September 3 in the Kelvin and Eleanor Smith Foundation Exhibition Gallery. A rare American collector of Japanese medieval ink painting and calligraphy, Gund assembled works representing an important view into ink paintings of the 1300s to 1600s and their appreciation in later eras.

The Jazz Age: American Style in the 1920s, September 30 to January 14 in the Smith Exhibition Hall, is the first major museum exhibition to focus

Muse with Violin Screen (detail), c. 1930. Rose Iron Works, Inc. (American, Cleveland, est. 1904). Paul Fehér (Hungarian, 1898–1990), designer. Wrought iron, brass; silver and gold plating; 156.2 x 156.2 cm. The Cleveland Museum of Art, On Loan from the Rose Iron Works Collections, LLC, 352.1996. © Rose Iron Works Collections, LLC



FAR RIGHT Presentation 2005. Dana Schutz (American, born 1976). Oil on canvas; 304.8 x 426.7 cm. Courtesy of the artist and Petzel, New York



on American taste in art and design during the dynamic years of the 1920s and early 1930s. Against a backdrop of traditional historicist styles, a new language of design emerged to define an era of innovation and modernity—the Jazz Age—capturing the pulse and rhythm of the American spirit. Artisans include Cleveland’s Viktor Schreckengost and Rose Iron Works.

Rounding out our fall programming is an exhibition of brand-new work by world-renowned painter and Cleveland Institute of Art alumna Dana Schutz, September 1 to December 10 at Transformer Station. 

Dwelling by a Mountain Stream

A rare Korean treasure from the George Gund III bequest



Sooa Im McCormick Assistant Curator of Asian Art

The museum’s collection of Korean art was quietly but dramatically enhanced in 2015 through the acquisition of four Korean Joseon dynasty paintings as part of the George Gund III bequest. The jewel in the crown is *Dwelling by a Mountain Stream*, a painting first on view at the museum in 2000 in *Ink Paintings and Ash-Glazed Ceramics: Medieval Calligraphy, Painting, and Ceramic Art from Japan and Korea*, an exhibition of works from the Gund Collection. Plans are now under way to reintroduce this magnificent work in the galleries.

One of a small number of extant early Joseon dynasty landscape paintings, *Dwelling by a Mountain Stream* testifies to the survival in medieval Korea of the conventions of Northern Song dynasty Chinese monumental landscape painting, which is evident in its stylistic features: stippling texture dots, “crab claw” strokes to render gnarled wintry trees, and modeling ink wash. Yet the composition is realized as distinctly Korean through the off-centered towering mountains and a strong emphasis on an interlocking of voids and solids.

The work bears no inscriptions identifying the artist or the theme of the painting. Nonetheless, it clearly depicts a scholar who lives as a hermit in tune with nature while maintaining his intellectual



Dwelling by a Mountain Stream 1500s. Korea, Joseon dynasty (1392–1910). Hanging scroll; ink and slight color on paper; mounted: 114.7 x 59.7 cm. Gift from the Collection of George Gund III, 2015.517

and refined lifestyle through visits from friends and occasional trips to the city. Several vignettes allow us to follow the red-robed traveler’s footsteps. In the lower left corner, the hermit welcomes a guest in his courtyard (facing page bottom). As they proceed across a bridge, they encounter another traveler and exchange greetings (above). He continues on to the compound of another friend, and the two walk together to a terraced cliff (right), where they enjoy a mountain vista and the fragrance of an old pine tree carried by the gentle wind. Then he is off across a winding wooden bridge with his servants. Beyond the colossal rocky mountain, a panoramic view of a bustling marketplace unfolds, perhaps the hermit’s destination for books, paper, and brushes, all essential to his scholarly life (below right).

The painter dramatically unfolds the heroic vision of monumental landscape traditions while poetically narrating an intimate human story. Based on its masterful brushwork, this scroll must have been created for the Korean royal house. We welcome you to visit the museum’s Kelvin and Eleanor Smith Foundation Japanese and Korean Art Galleries in early fall 2017 to study this work firsthand. 🏠📖



Clarissa von Spee

Better understanding the close cross-cultural ties among Asian cultures

Clarissa von Spee, the museum’s curator of Chinese art and head of the department of Asian art, arrived here in October after eight years at the British Museum as curator of the Chinese and Central Asian collections. A prolific author, the German native studied at Heidelberg University and the Sorbonne, and has conducted extensive research in China. The magazine staff spoke with her recently about our Asian art collection that she now oversees.

You’ve published widely and organized exhibitions spanning Chinese art history, from ancient to contemporary. What are your thoughts about how the past and the present relate in Asian art?

Contemporary objects can often help us understand the past. For example, take the recent acquisition *New Primordial Chaos* by Michael Cherney. At first sight the work is in the traditional format of a handscroll; it looks like an ink painting depicting

the full moon at night, but then you gradually discover that it’s a photograph. I think it’s fascinating that Michael, who lives in Beijing, says that this

misty romantic atmosphere and blurred silhouette of the moon is in fact the effect of Beijing’s air pollution. You have these reflections back and forth, so I think contemporary art can help us trace and reference the past, while simultaneously serving as a statement about the present. Another aspect of this view is that young audiences respond well to contemporary works. Museums need to draw the atten-

Clarissa von Spee
Curator of
Chinese Art and
Head of the
Department of
Asian Art

tion of younger visitors, and a contemporary art object can sometimes provide an incentive for them to visit the permanent galleries.

What are your general thoughts on the museum and Cleveland’s collection?

The Chinese art collection is among the finest in the United States; it is outstanding in terms of the high quality of each object as well as the breadth of the material. And that’s true for the museum’s overall Asian collections—their quality and breadth. The Cleveland Museum of Art is an international player. We are represented in touring exhibitions and frequently lend works to peer institutions. The curators are highly accomplished scholars, each an expert in his or her own field. These factors combine to create a stimulating work environment.

Do you think of your work as being directed toward an international audience?

Yes, but I am coming from the British Museum in London, which has a large and diverse audience, mostly tourists. In contrast, here I have already learned and can see what a central place the Cleveland Museum of Art holds in this community. It’s really on the mind of the people, and they are proud of it. This makes working at the museum a unique opportunity.

Through news about acquisitions, exhibitions, and educational programs, I am confident that we can maintain Asia’s visibility in the museum and out in the community, which I know can be promoted through the energetic work of our strong, active curatorial team.



HOWARD AGRESTI

My vision is to present not only the differences among Asian cultures but also their common aspects.

New Primordial Chaos
2014. Michael Cherney
(American, born 1969). Photograph in handscroll format, ink on mitsumata washi paper; image: 29.7 x 86.2 cm; scroll: 31.6 x 337.2 cm. The Jane B. Tripp Charitable Lead Annuity Trust, 2015.80



Working with Sonya Quintanilla, Sinéad Vilbar, and Sooa McCormick, how do you see yourselves collaborating in the galleries and maintaining that visibility for visitors?

My vision is to present not only the differences among Asian cultures but also their common aspects. One simple example is Buddhism. In our galleries we have Buddhist objects in various manifestations from India, China, Japan, Korea, and Southeast Asia, so while Asia can be perceived as an entity it can also be seen in all its diversity. Many museums own Buddhist paintings that cannot be clearly identified or attributed to either Japan, Korea, or China, and they often keep such paintings in storage. I want us to show these works and address these

questions to better understand the close cross-cultural ties and interactions among Asian cultures.

Are there particular areas in the galleries or the collection that you would like to enhance?

I think the display in the Chinese art galleries is thoughtful and visually attractive, reflecting the strengths of the collection quite well. We have many fine lacquer pieces, but only a few of them are out. Of course lacquer is light sensitive, so it can’t be on view all the time, but we can make sure in our displays that visitors see not only rotations of paintings but also other light-sensitive works like textiles, lacquer, prints, and calligraphy. These are areas where we could improve the visitor experience either by increasing the visibility of what we already have or by acquiring new works.

Do you have favorite pieces in this collection?

Not really. I believe that once you engage with an object it becomes your favorite. Each time I go through the galleries, I discover something new, and then the next time I discover something else. I hope that’s the same for our visitors. When you spend time with an object and get to know it, even something very unobtrusive becomes fascinating. 🏠

Cyra Levenson

Cultivating a sense of wide-awake-ness

Last August, the museum welcomed Cyra Levenson as the new director of education and academic affairs. She previously held positions at the Yale Center for British Art in New Haven, Connecticut, the Rubin Museum of Art and the Heritage School in New York City, and the Seattle Art Museum. After graduating with an art history degree from Oberlin College, she earned an EdM from Columbia University.

What brought you to the Cleveland Museum of Art? The collection, the city, and the institution’s historical commitment to public education all played a role. I was intrigued by the fact that teaching with works of art has been a part of the DNA of the Cleveland Museum of Art since before we even had a collection; the unwavering commitment to being open and accessible to all also matches my values. That’s the rational side.



Then there’s the gut response—the sense of awe and amazement I felt when I first came into the atrium and walked through the galleries. The possibilities are endless.

You attended Oberlin College in the mid-1990s and visited the museum as an art history student. What has changed since then?

For one thing, the museum now has an incredibly important public space that we offer to the city year-round. The fact that we are free and open to the public for so many hours a day and so many days a year means that we can be a part of daily life for people. People can walk through on a lunch

Cyra Levenson
Director of
Education and
Academic Affairs

break—in fact, I just talked with a Case Western Reserve University faculty member who says he’s done some of his best thinking here in the museum. I’ve spoken with others who met their future spouses here. The number of personal stories that people have shared about what the collection has meant to them in their professional and personal lives is really incredible, and it all centers around the fact that we’re so accessible—that you can walk in and stay for as little or as long as you like.

The “academic affairs” portion of your title is new. What does that term signify?

Coming from a university museum, I’m committed to the idea that a collection of works of art can be relevant and connected to any number of academic disciplines. As far as institutional collaborations go, “academic affairs” acknowledges the programs we’ve had with CWRU, with the Cleveland Clinic, with Cuyahoga Community College, and with other colleges and universities. It’s exciting to think of the museum as part of the overall ecosystem of higher education in the region and to consider how a civic museum could work with its academic partners.

Art objects can lead you in unexpected directions. We tend to believe that thinking and knowledge production are separate from emotion and sensation, but neuroscience is disproving that idea. We store knowledge through our sensory experience. When you try to cram for a test or remember a phone number, it’s easier if you can create an acronym, a pattern, or some other type of association to attach to the facts you have to remember. Making these connections intentionally is how we learn new things. When you try to learn something new without a connection to it, it’s harder to retain unless you already have a certain baseline of expertise in that topic. When more of your senses are activated, you’re most optimized to learn new things.

Works of art, for the most part, were created to be interpreted by people. Whether they are abstract or representational, material or ephemeral, the artworks we create capture some part of our human experience that is shared with others. That makes a museum a really great place to think and experience—borrowing the perspective of others who



ROBERT MULLER

have come before us. So that’s a very broad way of thinking about academic learning.

What is your vision for broader collaborations?

We have an incredible resource to offer educators across the spectrum of disciplines and grades through the breadth of the collection and in the amount of accessibility that we can provide. In turn, when we open up the museum to inquiry, we encounter new ways of thinking about our collection. We are hopefully developing a feedback loop of new perspectives, ranging from a five-year-old to a faculty member who has dedicated a lifetime to studying a discipline—either of those will bring a new understanding. So it’s really a two-way street where we provide the raw material and our collaborators provide us with new questions, and in some cases new answers.

You’ve worked in a few different urban and town settings, from Oberlin, to Seattle, to New York, to New Haven, and now to Cleveland. What do you see as the role of museums in communities and of this museum in this city in particular?

There are fewer and fewer places in our culture that are dedicated to contemplation and to concentration, and that limit the distractions of daily life so you can consider what’s happening in front of you without being rushed. Museums, libraries, and performing arts venues can provide a necessary psychological space in a world that is increasingly filled with distraction, where we’re bombarded with images and text and information.

Museums provide a place where you can go to, if not escape, to experience a different kind of everyday life—one that’s focused on stimulating new ways of thinking or seeing the world. I think of it as akin to reading a novel and losing yourself in someone else’s story. We need psychologically that sense of being in the presence of something

bigger than ourselves and outside of the everyday, something that gives us access to different perspectives, that causes us to be alert in a productive way. The educational philosopher Maxine Green talked about a kind of wide-awake-ness that an experience with a work of art can provide, and I think we need more of that.

How does that idea of making space for contemplation work in relation to the continuing drive for testing and quantification in K–12 education?

We need to learn to make a better distinction between research and quantification. The purpose of research is to ask questions to which we don’t yet have answers and to systematically establish new knowledge. We’ve flipped the paradigm in education to trying to replicate results that are predetermined. I have worked closely with researchers in educational psychology who feel that it’s actually harder and harder to do new research on learning because schools are doing more and more testing. Oftentimes when we are collecting data now in schools, it’s to affirm what we think we already know, as opposed to learning something we don’t yet know. I’m all for research, as long as it allows for new knowledge and ideas and understanding to emerge.

Do you think museums are in a position to lead toward some new models of teaching and learning, helping kids to absorb and analyze information?

Absolutely. The brain’s capacity to process visual information is fully formed by age 5. If you think about all the channels for learning that we innately have, vision is the most powerful. So why wouldn’t we be teaching literacy through imagery? In fact, we know this inherently, but we haven’t worked it into the priorities of schooling. Children learn reading through picture books. They draw without having to be taught how to do it. We do have to teach the more abstract and symbolic skills of reading and writing, though. But once children can read and write, we try to wean them off of drawing as a form of communication. In doing that, we are grossly underutilizing information we have about how the brain works best to build some of the foundational skills we need to be literate. Museums are the perfect place to practice those skills. I see us as really front and center in the creation of a more experiential approach to learning and schooling. So why not come to the museum and learn from a great work of art? We can and should be a resource for everyone who is open to exercising their senses and to seeing the world through someone else’s eyes. 🏛️

Why wouldn’t we be teaching literacy through imagery?

The Crossing: David Lang’s *Lifespan*

A co-founder of the pioneering contemporary music ensemble Bang on a Can, composer David Lang is perhaps best known for *The Little Match Girl Passion*, which won a Pulitzer Prize in 2008 and was memorably performed at the Cleveland Museum of Art a few years ago. Lang’s work *Lifespan* is performed the first full weekend in January by members of the choral ensemble the Crossing. Consistently recognized in critical reviews, the Crossing has been hailed as “superb” (*New York Times*), “ardently angelic” (*Los Angeles Times*), and “something of a miracle” (*Philadelphia Inquirer*). In this unique performance, an ancient rock sample estimated to be more than four billion years old hangs from the ceiling. During performances, this rock is “played” by three vocalists whistling and breathing, which subtly moves the rock like a pendulum. The singers’ breaths, acting as a poetic form of wind erosion, bring humans into close contact with the rock.

Commissioned by the Philadelphia Museum of Art and the Fabric Workshop for their major exhibition by Allora & Calzadilla, David Lang’s *Lifespan* connects the present moment with that of the earth’s origins—a time when there were no witnesses to the planet’s geological transformation.

Fri–Sun/Jan 6–8, performances throughout the day, gallery 218.
Free; no ticket required. See cma.org/crossing for performance times.

Thomas Welsh
Director of
Performing Arts



Philip Glass Stunning film scores

Concerts

The “Qatsi” Trilogy: Music by Philip Glass for Films by Godfrey Reggio Fri–Sun/Jan 27–29. On the occasion of composer Philip Glass’s 80th birthday, the Cleveland Museum of Art and the Cinematheque collaborate in this rare weekend presentation of the “Qatsi” trilogy, Glass and filmmaker Godfrey Reggio’s tour de force cinematic works: *Koyaanisqatsi*, *Powaqqatsi*, and *Naqoyqatsi*. Presented here to be experienced either in one marathon screening or individually over the course of the weekend, Glass’s landmark scores for these films rank among his masterworks. See page 20 for detailed film listings.

Emmanuel Arakélian Sun/Feb 19, 2:00, Gartner Auditorium. Born in 1991 in Avignon, France, Emmanuel Arakélian began studying music at age 12 with organists Jean-Pierre Lecauday and Henri Pourtau before attending the Conservatoire National de Région in Toulon. He studies organ with Olivier Latry and Michel Bouvard, and harpsichord and basso continuo with Olivier Baumont and Blandine Rannou. A proponent of contemporary music, he is organist of the Pascal Quoirin / Jean-Louis Loriaut organ of Saint Léonce Cathedral of Fréjus. Program includes J. S. Bach’s Toccata, Adagio, and Fugue in C Major, BWV 564, and a transcription of *Sheep May Safely Graze* from *Was mir behagt ist nur die muntre Jagd*, BWV 208; Maurice Duruflé’s Prelude and Fugue sur le nom de A.L.A.I.N.; and a work by Grégoire Rolland. Free; no ticket required.

CIM/CWRU Joint Music Program Wed/Jan 4, 6:00. Wed/Feb 1, 6:00. The popular series of monthly concerts in the galleries featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs continues. Outstanding conservatory musicians present mixed programs of chamber music amid the museum’s collections for a unique and intimate experience. Programs announced the week of the performance at cma.org/CIM. Free; no ticket required.

Oberlin Contemporary Music Ensemble Sun/Feb 26, 2:00, Gartner Auditorium. Conductor Tim Weiss leads the ensemble in the third installment of what the *Plain Dealer* hails as “astonishingly vital performances.” Program to be announced at cma.org/OCME. \$10; CMA members and students free.

MIX

MIX: 101 Fri/Jan 6, 6:00–10:00. Join the museum as we start our new century by going back to the basics. Get an insider’s view of the galleries, see demos of artistic techniques, and dance the night away in the atrium.

SPECIAL THURSDAY MIX

MIX: Expression Thu/Feb 9, 6:00–10:00. Explore the power of words and art in this special Thursday MIX—we’re opening up the museum just for MIX attendees. Share your poems, stories, and more at an open mic in the galleries, and check out the new special exhibition *Basquiat: The Unknown Notebooks*.

MIX is an 18 and over event. \$10/\$15 at the door. CMA members free.

COMING SOON

This spring we welcome **Quince Contemporary Vocal Ensemble** (March 22) and **Frode Haltli and Emilia Amper** (March 29) who perform *Grenseskogen* (*The Border Woods*), a new work rooted in Nordic folk song. The preeminent classical tabla virtuoso **Zakir Hussain** is joined by santoor player **Rahul Sharma** for a concert of Indian classical music (April 12). At Transformer Station, **Jeffrey Zeigler** performs works for cello and electronics (April 26). Pioneering jazz harpist **Brandee Younger** and pianist **Courtney Bryan** showcase the music of Alice Coltrane, as well as Younger’s original compositions (May 10).

Performing Arts supported by Medical Mutual and the Musart Society





Meet the Beatles IV

In January, Scott Freiman makes his fourth visit in six years to the Cleveland Museum of Art. Freiman is a composer, musician, teacher, record label owner, and software entrepreneur who is also a leading expert on the Beatles. His popular “Deconstructing the Beatles” lectures have taken him not only to theaters and colleges across the United States but also to corporations such as Pixar, Google, and Facebook.

John Ewing
Curator of Film

“Deconstructing the Beatles” is a series of multimedia presentations that examine and analyze the many innovative songwriting and production techniques used by the Fab Four. Freiman’s lectures are supplemented by photographs, graphics, film clips, and snatches of sound and music. He has prepared individual talks on *Sgt. Pepper’s Lonely Hearts Club Band*, *The White Album*, *Revolver*, *Rubber Soul*, “Strawberry Fields Forever,” and the Beatles’ early years. All of these lectures have been presented in Cleveland, drawing a few thousand fans; the first four talks have recently been videotaped for showings in movie theaters across the country. Freiman’s in-person appearance in January finds him premiering a brand-new show, “Roll Up! Deconstructing the Beatles’ *Magical Mystery Tour*,” and also reprising 2013’s “Yeah! Yeah! Yeah! Deconstructing the Early Beatles.” Neither of these lectures has been recorded or filmed. Each program \$20; CMA members, seniors 65 & over, students \$15. Both programs \$35; members, seniors, students \$25. Gartner Auditorium.

Yeah! Yeah! Yeah! Deconstructing the Early Beatles Sat/Jan 7, 1:30. Using a treasure trove of rare audio and video, Beatles expert Scott Freiman traces the formative years of the famous band and the creation of their first singles. (Approx. 150 min.)

Roll Up! Deconstructing the Beatles’ *Magical Mystery Tour* Sun/Jan 8, 1:30. Freiman looks at the band’s psychedelic 1967 album and TV show, including “The Fool on the Hill,” “I Am the Walrus,” “Penny Lane,” and “All You Need Is Love.” (Approx. 120 min.)

Godfrey Reggio and Philip Glass’s “Qatsi” Trilogy

Composer Philip Glass turns 80 on January 31. To celebrate the occasion we team up with the Cleveland Institute of Art Cinematheque to present the “Qatsi” trilogy (1982–2002), Glass’s aurally and visually stunning three-part collaboration with filmmaker Godfrey Reggio. “Qatsi” is the Hopi word for life, and the three feature films explore the ongoing tensions between nature and man, and man and technology. Each film \$12; CMA & Cinematheque members, seniors 65 & over, students \$9. Trilogy package \$30; members, seniors, students \$21.

Koyaanisqatsi: Life Out of Balance Fri/Jan 27, 7:30. Sat/Jan 28, 11:00 a.m. Serene landscapes and bustling cityscapes are captured in both slow motion and frenetic time-lapse photography

in this gorgeous, thrilling, wordless nonnarrative feature—an inquiry into man’s place in the natural world. (USA, 1983, 85 min.) *Shown at the Cleveland Institute of Art Cinematheque’s new Peter B. Lewis Theater, 11610 Euclid Avenue.*

Powaqqatsi: Life in Transformation Sat/Jan 28, 1:30. Sun/Jan 29, 1:30. The subdued follow-up to *Koyaanisqatsi* focuses on developing countries, where technology is trampling traditions and transforming the environment. (USA, 1988, 99 min.) Gartner Auditorium.

Naqoyqatsi: Life as War Sat/Jan 28, 3:30. Sun/Jan 29, 3:30. Technology triumphs over mankind and the natural world in the final part of the “Qatsi” trilogy. (USA, 2002, 89 min.) Gartner Auditorium.

Koyaanisqatsi, Powaqqatsi, Naqoyqatsi Glass and Reggio make magic



Recent Films

Films show in Morley Lecture Hall. Admission to each is \$9; CMA members, seniors 65 & over, students \$7.

Finding Altamira Wed/Jan 4, 7:00. Fri/Jan 6, 7:00. Directed by Hugh Hudson. With Antonio Banderas, Golshifteh Farahani, and Rupert Everett. In this new period piece from the director of *Chariots of Fire*, an amateur archaeologist and his daughter discover ancient cave paintings in northern Spain in 1879. Music by Mark Knopfler and Evelyn Glennie. Cleveland theatrical premiere. (UK/France/Spain, 2016, 97 min.)

Harry Benson: Shoot First Wed/Jan 11, 7:00. Directed by Justin Bare and Matthew Miele. Renowned Scottish photographer Harry Benson first rose to fame when he covered the Beatles during their first visit to the United States in 1964. Since then, he has photographed countless other celebrities. Cleveland theatrical premiere. (USA, 2016, 89 min.)

Bogart & Bacall

Co-stars who later became husband and wife, Humphrey Bogart and Lauren Bacall are one of the most famous couples in screen history. The duo made four movies together—all well-regarded film noirs that we show in February from 35mm in Morley Lecture Hall. Admission to each is \$11; CMA members, seniors 65 & over, students \$8.

To Have and Have Not Fri/Feb 10, 7:00. Sun/Feb 12, 1:30. Directed by Howard Hawks. With Walter Brennan and Hoagy Carmichael. The wary owner of a charter boat in wartime Martinique agrees to smuggle a French Resistance fighter onto the island. William Faulkner co-wrote this famous adaptation of Hemingway’s “worst” book, which has been called Howard Hawks’s *Casablanca*. (USA, 1944, 100 min.)



Wondrous Boccaccio Ten young Italians make bread

Chicken People Fri/Jan 13, 7:00. Sun/Jan 15, 1:30. Directed by Nicole Lucas Haimés. This funny, uplifting documentary focuses on competitive poultry breeders from around the country preparing for the Ohio National Poultry Show in Columbus, the “Westminster for chickens” (*Variety*). Cleveland theatrical premiere. (USA, 2016, 83 min.)

The Big Sleep Wed/Feb 15, 6:45. Fri/Feb 17, 6:45. Directed by Howard Hawks. Bogart plays Philip Marlowe in this celebrated (if baffling) mystery-thriller in which Raymond Chandler’s iconic private eye becomes enmeshed with two sisters from a fabulously wealthy family. (USA, 1946, 114 min.)

Dark Passage Sun/Feb 19, 1:30. Wed/Feb 22, 7:00. Directed by Delmer Daves. A man wrongly accused of murdering his wife hides in a woman’s apartment and eventually resorts to plastic surgery to evade capture. (USA, 1947, 106 min.)

Key Largo Fri/Feb 24, 7:00. Sun/Feb 26, 1:30. Directed by John Huston. With Edward G. Robinson, Lionel Barrymore, and Claire Trevor. A war-weary World War II veteran is forced to confront a gangster who has taken over the Florida hotel run by the family of his deceased army buddy. (USA, 1948, 101 min.)



The Big Sleep Bogart and Bacall make love

Harry & Snowman Sun/Jan 22, 1:30. Wed/Jan 25, 7:00. Directed by Ron Davis. A Dutch immigrant transforms a broken-down Amish plow horse into a championship show jumper. “Gallop, don’t trot to Ron Davis’ winning documentary” —*LA Times*. (USA, 2015, 84 min.)

Wondrous Boccaccio Wed/Feb 1, 6:45. Fri/Feb 3, 6:45. Directed by Paolo and Vittorio Taviani. In the 1300s, 10 young Italians flee the Black Death in Florence and camp out in the countryside, where they tell a series of funny, bawdy tales. Cleveland theatrical premiere. (Italy/France, 2015, subtitles, 120 min.)

Portrait of a Garden Sun/Feb 5, 1:30. Wed/Feb 8, 7:00. Directed by Rosie Stapel. An elderly Dutch gardener and his 85-year-old pruning master discuss fruits and vegetables, the weather, the changing world, and their vanishing craft. Cleveland premiere. (Netherlands, 2015, subtitles, 98 min.)

KSU & CMA: A Basquiat Notebooks Collaboration

For the past five years, students in Kent State University’s Educational Administration program’s Leading for Social Justice course have partnered with local artists to create works of art illuminating issues they face in their teaching practice, such as race, ethnicity, socioeconomic status, and sexual orientation. This year, they are studying the work of Jean-Michel Basquiat, and incorporating into their artworks the ideas, influences, and social issues that he confronted and explored.

See the finished pieces in a special pop-up exhibition January 20–22 in the Ames Family Atrium for the opening weekend of *Basquiat: The Unknown Notebooks*. On Sunday, January 22, join the artists, students, and teachers for a day of art activities for all ages, refreshments, and FREE admission to the exhibition.



Untitled (alternate view) 1985. Jean-Michel Basquiat (American, 1960–1988). Xerox collage on wood box; overall: 28.3 x 21.6 x 21.6 cm. Collection of Larry Warsh. © Estate of Jean-Michel Basquiat, all rights reserved. Licensed by Artestar, New York. Photo: Gavin Ashworth, Brooklyn Museum

Bethany Corriveau
Audience
Engagement Specialist,
Interpretation

Talks and Tours

Tours are free; meet at the atrium desk unless noted.

Guided Tours 1:00 daily. Join a CMA-trained docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org).

Exhibition Tours *Albert Oehlen: Woods near Oehle*, Wed/11:00 and Sun/2:00, Jan 4–Feb 22.

Stroller Tours see page 23.

Art in the Afternoon First Wed of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

Collections Chats Every other Tue, starting Jan 24, 2:30. In these short chats, hear about favorite works of art, recent acquisitions, and new installations. Visit clevelandart.org for a list of talks or check the daily schedule at the information desk.

Gallery Talks: Albert Oehlen Explore the artist’s work and his lasting impact on contemporary art. Free; no registration required. Meet in the exhibition.

Sat/Jan 14, 2:00. *Jordan Kantor*, artist and writer

Wed/Jan 18, 6:00. *Reto Thüning*, curator of contemporary art at the Cleveland Museum of Art

Sat/Jan 28, 2:00. *John Corbett*, professor at the School of the Art Institute of Chicago and co-owner of Corbett vs. Dempsey gallery in Chicago

Sat/Feb 11, 3:00. *Reto Thüning*

Gallery Talk: Pure Color Tue/Jan 17, 12:00; repeated Wed/Feb 8, 6:00, James and Hanna Bartlett Prints and Drawings Galleries. Pastels enjoyed a remarkably creative period of richness, diversity, and experimentation from the late 19th to the early 20th century. See pastels made by Cassatt, Degas, Redon, and more with Heather Lemonedes, chief curator. Free; no registration required.

Gallery Talk: The Table Fountain Wed/Jan 25, 6:00, Julia and Larry Pollock Focus Gallery. One of the museum’s most unique objects is explored in depth in *Myth and Mystique: Cleveland’s Gothic Table Fountain*, on view through February 26. Join Stephen N. Fliegel, curator of medieval art, for a discussion of the table fountain’s history and context in the exhibition. Please note that space is limited. Free; ticket required.

100 Paintings/100 Years: 1915–2015 Sat/Feb 11, 2:00, Recital Hall. One painting per year, in chronological order, representing 100 years. From Kazimir Malevich’s *Red Square* to furniture sculpture by John Armleder, with stops along the way for Vija Celmins, Stanley Whitney, Sadie Benning, and Albert Oehlen, writer and curator Bob Nickas traces a century of painting as a matter of free association. Following the lecture, join Reto Thüning, curator of contemporary art, for a tour of *Albert Oehlen: Woods near Oehle*. Free; ticket required.

Enchanted Woods and Living Waters: Medieval Fountains in Word and Image Sat/Feb 18, 2:00, Lecture Hall. Simultaneously perilous and tantalizing, medieval fountains were paradoxical, hybrid things: they indexed love and loss, joy and suffering, passion and danger, life and death. Elina Gertsman, professor of art history at Case Western Reserve University, addresses representations of fountains in late medieval art and literature. She takes the audience from the wilds of Brocéliande to the parks of Pleasure, and from the unattainable springs of eternal youth to the cleansing waters of the fountain of life. Free; ticket required.

Workshops

Workshop: The Art of Story-telling Four Wed/Mar 1, 15, 29, & Apr 12, 6:30–8:30. Find your story. Through exercises in performance, writing, and more, discover how art can become a catalyst for powerful stories and personal expression. This workshop is for writers, nonwriters, performers, nonperformers, improvisers, or anyone interested in bringing authenticity to their work and everyday life. \$50, CMA members \$40.

Adult Studio All-Day Workshops see page 25.

Art Together Family Workshops see page 24.

Educator Workshops see page 24.

Join in

Art Cart Second Sun of every month, 1:00–3:00, unless otherwise noted. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Jan 6, 6:00–8:00. *Docent’s Choice: Our Favorite Things*. What special things do you collect? You’ve seen the museum’s collection of art on view in the galleries, now touch some of the docents’ favorite things.

Jan 8 *Materials and Techniques of the Artist*. Explore the processes for casting metal, blowing glass, and making cloisonné, faience, silk, and more.

Feb 12 *Problem Solving: What in the World?* When faced with a new or unfamiliar object, how do you figure out what it is? What questions do you ask? Touch intriguing mystery objects from various time periods and cultures. The docents will help you uncover their secrets!

Make & Take: Craft with Style Second Wed of every month, 5:30–8:00. Drop in and join others in the atrium to make simple craft projects. Learn new techniques and grab a drink! \$5.

Jan 11 *Handmade Journals*. Create a handmade journal to keep you organized in 2017.

Feb 8 *Origami Lanterns*. With a few folds, regular paper becomes a stylish lamp shade or lantern.

Art and Fiction Book Club Two Wed/Jan 4 and 11, 1:30–2:30, classroom E. Explore Paris in the 1300s as we read *A Slender Tether* by Jess Wells and explore *Myth and Mystique: Cleveland’s Gothic Table Fountain*. \$35, CMA members \$30.

Yoga at the Museum Third Sat, 11:00, North Court Lobby. Each month, explore a different theme and exercise your mind with a tour of the galleries by museum staff, then get your body moving with a yoga class in the atrium led by instructors from the Atma Center. Accessible to all, regardless of age, body type, or fitness level. \$16, CMA members \$12. Please bring your own mat.

Jan 21 *Winter*. Embrace the stillness of freshly fallen snow through landscape painting and mindfulness practice.

Feb 18 *Love*. Exercise your heart with depictions of emotion and chest-opening poses.

Meditation in the Galleries Second Sat, 11:00, gallery 244. Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. \$5; registration required.

OPENING DAY CELEBRATION Basquiat: The Unknown Notebooks Sun/Jan 22, 10:00–5:00, Ames Family Atrium. Be the first to see the exhibition with FREE admission all day, and enjoy art activities, refreshments, and a special pop-up exhibition with artwork created by students in Kent State University’s Leading for Social Justice course.



Mindfulness at the Museum

Many visitors walk through our doors seeking a place to rest, recharge, and unwind. Practicing mindfulness—actively observing our mental, physical, and emotional state—has been shown to reduce stress and improve mood.

The museum’s galleries are a great place to practice mindfulness through slow, deliberate looking. Choose an artwork and spend some time with it. As your eyes study every detail, pay attention to how your gaze travels across the work. When your attention starts to wander—it will and that’s okay!—close your eyes, listen to the sounds in the gallery for a few minutes, and count five breaths. When you open your eyes, look at the work again and see what new details you notice.

Meditation can help take your mindfulness practice to the next level. Every month, the museum offers a guided meditation session, led by an experienced practitioner in the west wing glass box gallery. Register now through the ticket center for this month’s session. —BC

Stroller Tours

Second and third Wed of every month, 10:30–11:30. For parents and caregivers and their pre-toddler age (18 months and younger) children. Advance registration required; each adult/baby pair \$5. Limit 10 pairs. Meet at the atrium desk.

Jan 11 and 18 *Materials of the Artist*

Feb 8 and 15 *Love Stories*

Mar 8 and 15 *What’s New?*

CMA Baby

Four Tue, 10:30–11:00. Art comes to life through books, music, movement, and play during each four-week session designed for babies (birth to 18 months) and their favorite grown-up. Advance registration required; each adult/baby pair \$35, CMA members \$28. Limit nine pairs. Register now for Jan and Feb.

Jan 10, 17, 24, 31 *Inside/Outside*

Feb 7, 14, 21, 28 *Line, Shape, and Texture*

Mar 7, 14, 21, 28 *You and Me*

Martin Luther King Jr. Day

Celebrate Dr. Martin Luther King Jr. through words and images on Monday, January 16, from 11:00 to 4:00. Explore how the moving passages of King’s writings and speeches shed light on the museum’s collection. Create a work of art inspired by his words.



DAVID BEICHFORD

For Teachers

Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection. Call 216-707-2467 or visit clevelandart.org.

EARLY CHILDHOOD EDUCATOR WORKSHOP
Leave Room for Art: Arts-Integrated Lesson Planning
Sat/Mar 11, 10:00–1:00. Focus on practical strategies for integrating art across the curriculum and practice writing lessons that can be immediately implemented in your classroom using works in the CMA collection as inspiration. Ohio-approved. \$25, TRC Advantage members \$20; register through the ticket center.

SUBSIDIES
Active Learning Experiences
A limited number of scholarships are available to support staff-led lessons in the galleries. For more information, visit cma.org/learn or contact Hajnal Eppley (216-707-6811 or heppley@clevelandart.org).

Distance Learning Subsidies may be available for live, interactive videoconferences for your school. For information on topics, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Transportation When you make your tour request online you can also apply for funds to offset the cost of traveling to the CMA. For more information, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

TRC to Go—Professional Development Comes to You!
The Teacher Resource Center of the CMA can support curriculum across all subject areas and grade levels. To find out more, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org).

For up-to-date information regarding educator events and workshops, visit cma.org/learn.
Support provided by the Womens Council of the Cleveland Museum of Art, Eaton Charitable Fund, and Kent H. Smith Charitable Trust

Art Stories

Every Thu, 10:30–11:00. Read, look, and play with us—now in the galleries! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free; register through the ticket center. Space is limited.

Jan 5 *Things That Go*

Jan 12 *Color Splash*

Jan 19 *A Walk in the Woods*

Jan 26 *If You’re Happy and You Know It*

Feb 2 *Around the Neighborhood*

Feb 9 *Babies: All about When You Were Small*

Feb 16 *Delightful Dragons*

Feb 23 *Creepy Crawly Critters*

Second Sundays

Bring your family on the second Sunday of every month from 11:00 to 4:00 for a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

Jan 8 *Colorful Creativity*. Play with color as we look at how artists use different shades and hues in their art.

Feb 12 *Movable Art and Amazing Machines*. Inspired by the museum’s spectacular *Table Fountain*, explore art that moves and also makes you move.

Sponsored by Medical Mutual

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.

Family Game Night

Family Game Night: Travelers’ Edition 2017 Fri/Feb 24, 5:30–8:00. Join us as we travel the world! Families of all ages play games and solve puzzles. Expect supersized games in the atrium, such as Snakes and Ladders and Twister, and family-friendly competition with our “What in the World?” quiz show. Our Time Traveler will lead you through the galleries as you solve his scavenger hunt. \$30 per family, CMA members \$25; \$30 day of event. Register online or through the ticket center.

Art Together Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Photographic Portraits Workshop Sun/Jan 22, 1:00–3:30. Bring your digital camera or phone and we’ll help you go beyond the average selfie. Using our family members as subjects we’ll explore a photograph’s ability to tell a story. We’ll also alter our prints using drawing and collage techniques. Adult/child pair \$40, CMA members \$36; each additional person \$12. Register now.

Encaustic Workshop Sun/Feb 26, 1:00–3:30. The contemporary art of Albert Oehlen will be our inspiration as we make encaustic, or molten wax, paintings. This workshop involves the use of heat guns and warming plates to melt wax, so is best for ages 8 and up. Adult/child pair \$40, CMA members \$36; each additional person \$12. Member registration begins January 1; nonmembers January 15.

Save the date! Sun/Apr 30, 1:00–3:30. *Mobiles Workshop*

My Very First Art Class

Four Fri/Jan 6–27 & Feb 3–24, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Adult/child pair \$80, CMA members \$72; additional child \$20. Three Fri/Mar 3–17, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Adult/child pair \$60, CMA members \$54; additional child \$18. Limit nine pairs.

Jan 6, 13, 20, 27 *Big/Little, Winter, Animals, and Build It*

Feb 3, 10, 17, 24 *Cities, Hearts, ABC, and Stories*

Mar 3, 10, 17 *Sculpture, Pattern, and 123*

Museum Art Classes for Children and Teens

Spring Session Six Sat/Mar 11–Apr 22 (no class Apr 15), 10:00–11:30 or 1:00–2:30.

Art for Parent and Child (age 3) Mornings only. Limit 12 pairs.

Mini-Masters: Pattern (ages 4–5)

Line Around (ages 5–6)

Colorific (ages 6–8)

Vivid Visions (ages 8–10)

Start with the Basics 3 (ages 10–12)

Teen Drawing Workshop (ages 13–17)

Fees and Registration Most classes \$108, CMA members \$90. Art for Parent and Child \$120/\$108. First-come, first-served basis. Member registration begins February 1; nonmembers February 16.

Cancellation Policy Classes with insufficient registration will be combined or canceled three days before class begins.

Save the dates for summer classes! July and early August; details to come. Also, watch for news about collaborative summer camps with Laurel School: *Painting* June 19–23, grades 2–5; *Mixed-Media* June 26–30, grades 5–8. *Printmaking* July 10–14, grades 9–12.

Adult Studios

Learn from artists in informal studios with individual attention. All classes are held at the museum. Register in person or call the ticket center. Information: adultstudios@clevelandart.org. Supply lists available at the ticket center.

All-Day Workshop: Shibori
Sat/Mar 4, 10:00–4:00 (lunch on your own). Instructor: JoAnn Giordano. \$90, CMA members \$75. Fee includes dye, auxiliary chemicals, and fabric.

All-Day Workshop: Ikebana
Sat/Mar 4, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganathan. \$85, CMA members \$70. Supply list at ticket center.

Introduction to Drawing Eight Tue/Mar 14–May 2, 1:00–3:30. Instructor: JoAnn Rencz. \$205, CMA members \$155.

Painting for Beginners: Oil and Acrylic Eight Tue/Mar 7–Apr 25, 10:00–12:30. Instructor: Susan Gray Bé. \$195, CMA members \$150.

Chinese Brush Painting Six Tue/Mar 7–Apr 11, 1:30–4:00. Instructor: Mitzi Lai. \$150, CMA members \$120.

Introduction to Painting Eight Wed/Mar 8–Apr 26, 10:00–12:30. Instructor: Cliff Novak. \$195, CMA members \$150.

Drawing in the Galleries Eight Wed/Mar 8–Apr 26, 10:00–12:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Drawing in the Galleries, Evening Eight Wed/Mar 8–Apr 26, 6:00–8:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Watercolor Eight Wed/Mar 8–Apr 26, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Watercolor in the Evening Eight Wed/Mar 8–Apr 26, 6:00–8:30. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Beginning Watercolor Eight Thu/Mar 9–Apr 27, 9:30–12:00. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Multimedia Abstract Art Eight Thu/Mar 9–Apr 27, 1:00–3:30. Instructor: JoAnn Rencz. \$195, CMA members \$150.

Composition in Oil Eight Fri/Mar 10–Apr 28, 10:00–12:30. Instructor: Susan Gray Bé. \$215, CMA members \$155. Includes model fee.

Composition in Oil, Evening Eight Fri/Mar 10–Apr 28, 6:00–8:30. Instructor: Susan Gray Bé. \$215, CMA members \$155.

Gesture Drawing Three Sun/Mar 19–Apr 2, 12:30–3:00. Instructor: Susan Gray Bé. \$95, CMA members \$85.

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information see cma.org/communityarts.

Parade the Circle The 28th annual Parade the Circle is Saturday, June 10. The theme for this year’s parade is *Collage*.

Collage

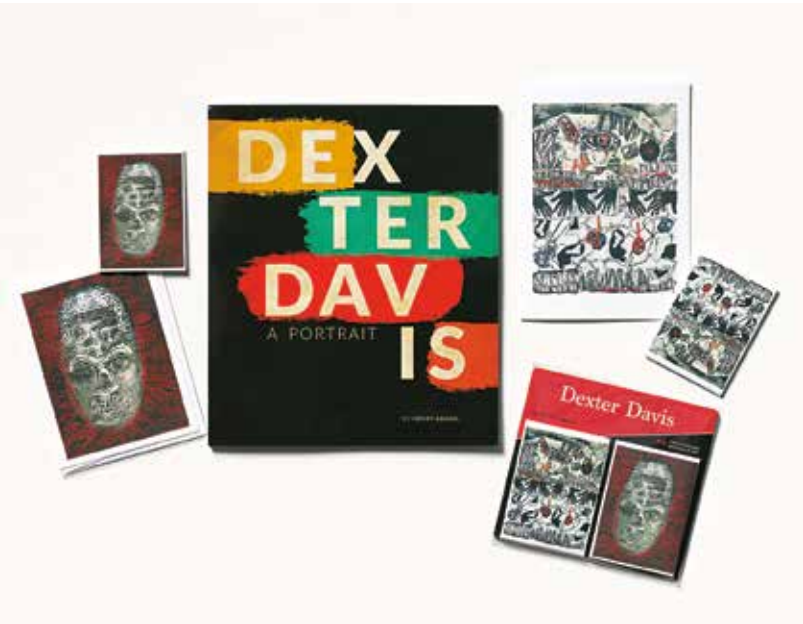
A composition of disparate elements collected or altered to complete a vision

Parade the Circle Leadership Workshops Get help planning a parade ensemble. Leaders of school and community groups can enroll in free training workshops in parade skills, beginning in March. For more information and a schedule, call 216-707-2483 or e-mail commartsinfo@clevelandart.org. Public workshops begin in May.

Art Crew Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or e-mail commartsinfo@clevelandart.org.



KATE HOFFMEYER



Very Local Hero

More than a few staff members of the Cleveland Museum of Art are themselves artists. A sterling example is longtime security guard Dexter Davis, a graduate of the Cleveland Institute of Art whose distinctive mixed-media work has been exhibited widely. A number of his pieces have been acquired by the museum for its permanent collection. In 2016 Kent State University organized a retrospective exhibition of his work and published a catalogue by Henry Adams, a professor at Case Western Reserve University and a former CMA curator of American art). A number of items related to Dexter’s work are available in the museum store.

Dexter Davis: A Portrait Henry Adams, 2016. Color illustrations, 90 pages; \$25.

Magnets *Spirit*, 1998, and *Black Heads*, 2010. \$7.50 (2 magnets, each 2.5 x 3.5 in.); single magnets \$3.50.

Notecards *Spirit* (4 x 6 in.) and *Black Heads* (5 x 7 in.). \$2.95 each. All products made in the USA.

Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. We proudly acknowledge the annual support of the following donors:

- Marilyn and Larry Blaustein
- Richard Blum / Harriet Warm
- Mr. and Mrs. Charles P. Bolton
- Mr. and Mrs. William F. Calfee
- Leigh Carter
- Mr. and Mrs. Homer D. W. Chisholm
- Dr. John and Helen Collis
- Sarah S. and Alexander M. Cutler

Correction

In the Nov/Dec 2016 philanthropy issue, the names of Kate and Brit Stenson should have appeared in the Individual Giving listings at the \$5,000–\$9,999 level.

New After-Hours Program for Members

Members Insight Series Tue/ Feb 21, 5:30–8:00. Free. Join us for the first of these quarterly after-hours events for a sneak peek at what’s coming to the CMA in 2017 and the opportunity to lend your voice to the museum. Enjoy rotating special exhibitions and new installations and rotations in the museum’s permanent collection galleries, as well as music, beverages, and interactive experiences.



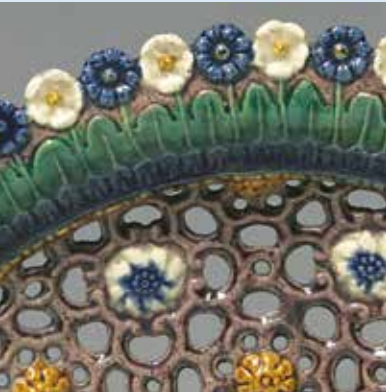
GALLERY GAME

Six Degrees of Separation

Start with one artwork and connect it to another through a similar pattern or shape. Use the examples provided to start, or find six of your own!



Star shapes



Blue flowers



What is the wildest end point you can reach?

Share your responses with the volunteers at the information desk in the atrium, and see one possible solution our team created.

Seema Rao Educator
Vessela Kouzova Graphic Designer

NEW IN THE GALLERIES



FRONT COVER

Untitled (Baum 57) 2015.
Albert Oehlen (German, born
1954). Oil on Dibond; 250 x
250 cm. © Albert Oehlen.
Courtesy of the artist.
Photo: Stefan Rohner

GALLERY 232

The museum periodically changes its textile displays to limit exposure to light, which causes fading. The centerpiece of the current display in the Pre-Columbian galleries is a cloth that many experts regard as one of the greatest paintings to survive from South American antiquity. Created by an artist of the Nasca culture between 50 BC and AD 50, it depicts a procession of large, animated figures, perhaps humans dressed in the guise of supernatural beings thought to be responsible for nature's fertility. One of the museum's great masterpieces, it is on view until August 2017, along with several other special textiles from the ancient Andean collection.

Cloth with Procession of Figures (Half of a Mantle)

50 BC–AD 50. Central Andes, south coast, Wari Kayan Necropolis(?), Nasca people. Cotton and pigment (field), camelid fiber (border and fringe); overall: 69.8 x 280.7 cm. The Norweb Collection, 1940.530

GALLERY 235

Japanese art displays are rotated twice a year. The January 2017 installation features a lacquer container for an ink stone, brushes, and ink (below) that is both functional and lavish, its dramatic effects achieved with a pear-skin ground decoration (*nashiji*), and sprinkled powder decoration in high relief (*takamaki-e*). In contrast to the bright, celebratory motifs on the exterior shown here, the interior (shown in the gallery) invites a more reflective mood with its autumn moonlit sky over chrysanthemums. This recent acquisition is on view until July 2017 alongside major screen paintings from the Momoyama period, known as Japan's Golden Age.

Writing Box (Suzuribako) with Phoenix in

Paulownia c. 1573–99. Japan, Momoyama period (1573–1615). Lacquer on wood with sprinkled gold and silver powder (*maki-e*) and gold and silver foil application; 4 x 20.5 x 23.5 cm. Leonard C. Hanna Jr. Fund, 2016.34

